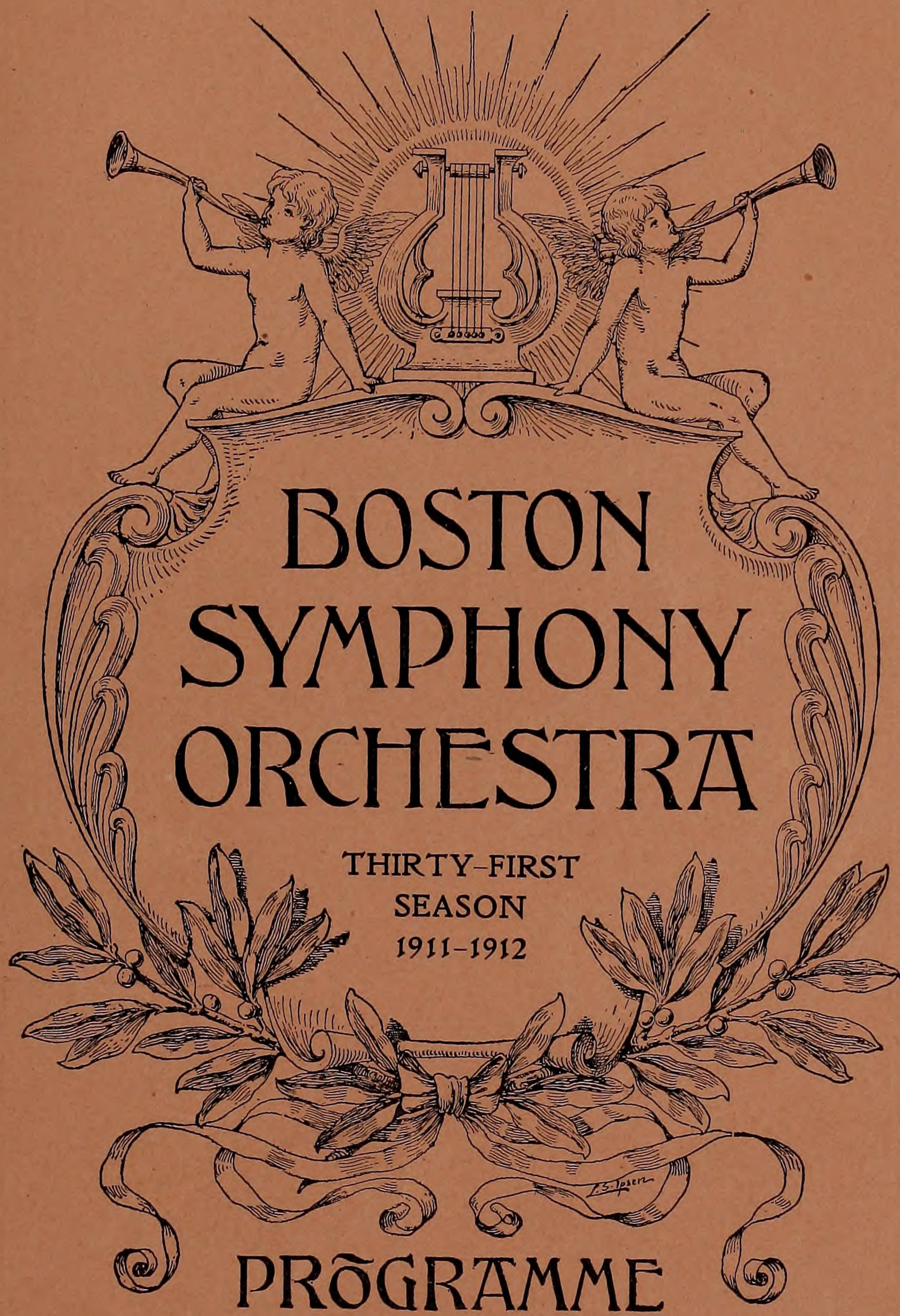


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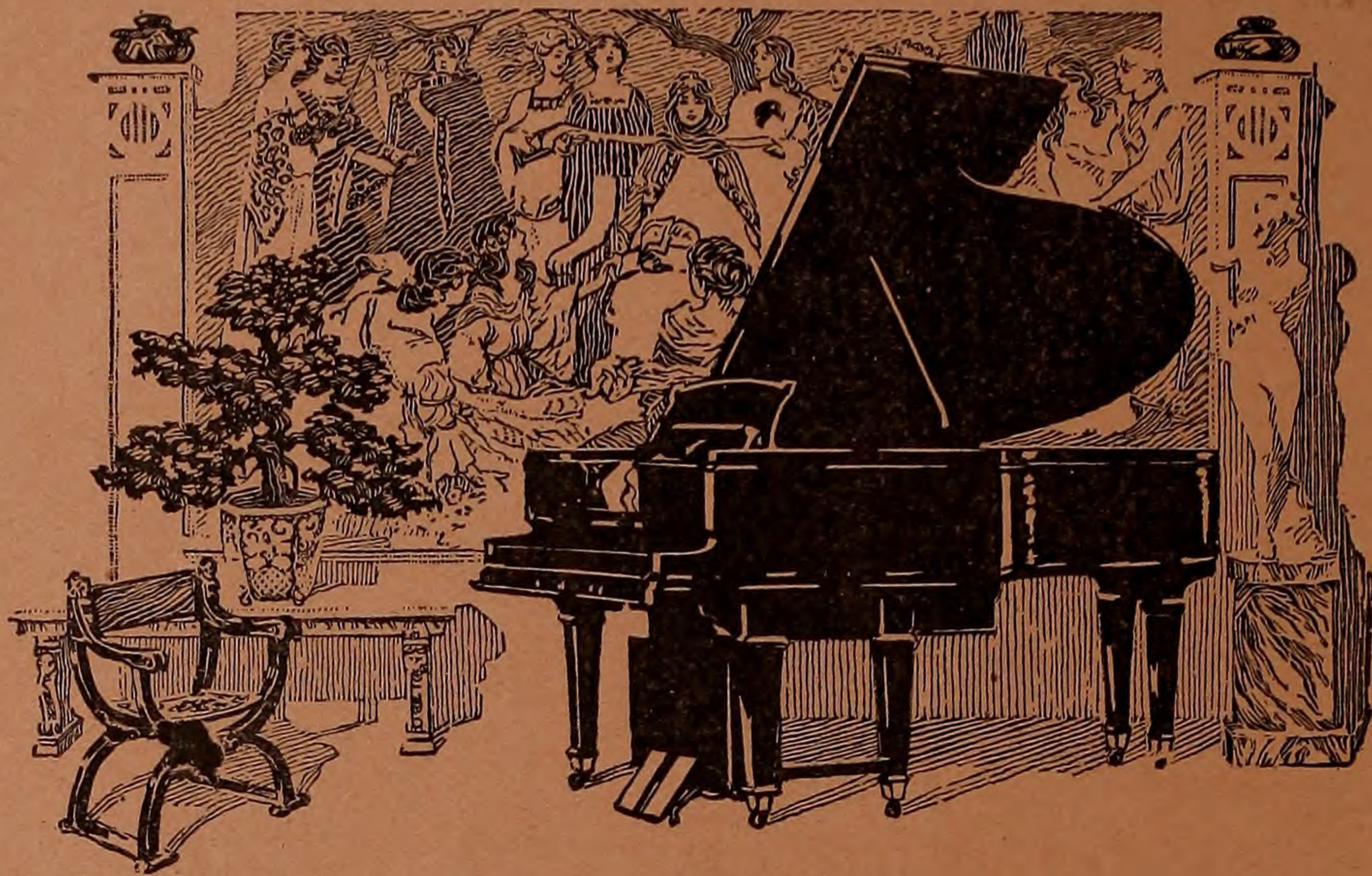
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, OCTOBER 24

AT 8.15

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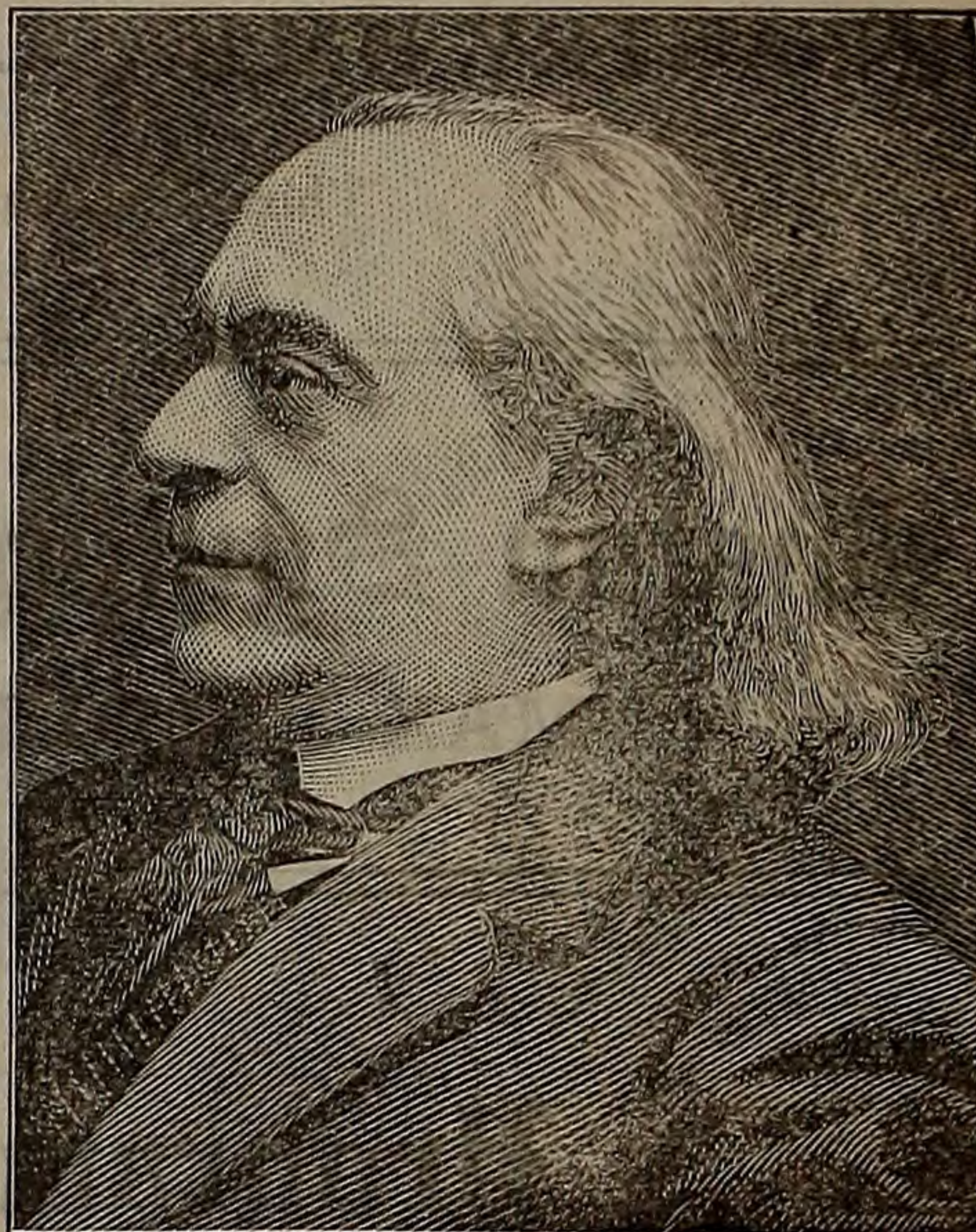
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TUESDAY EVENING, OCTOBER 24

AT 8.15

PROGRAMME

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Saint-Saëns . . . Concerto in B minor for Violin and Orchestra,
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Liszt . . . Symphonic Poem, "Tasso: lamento e trionfo"

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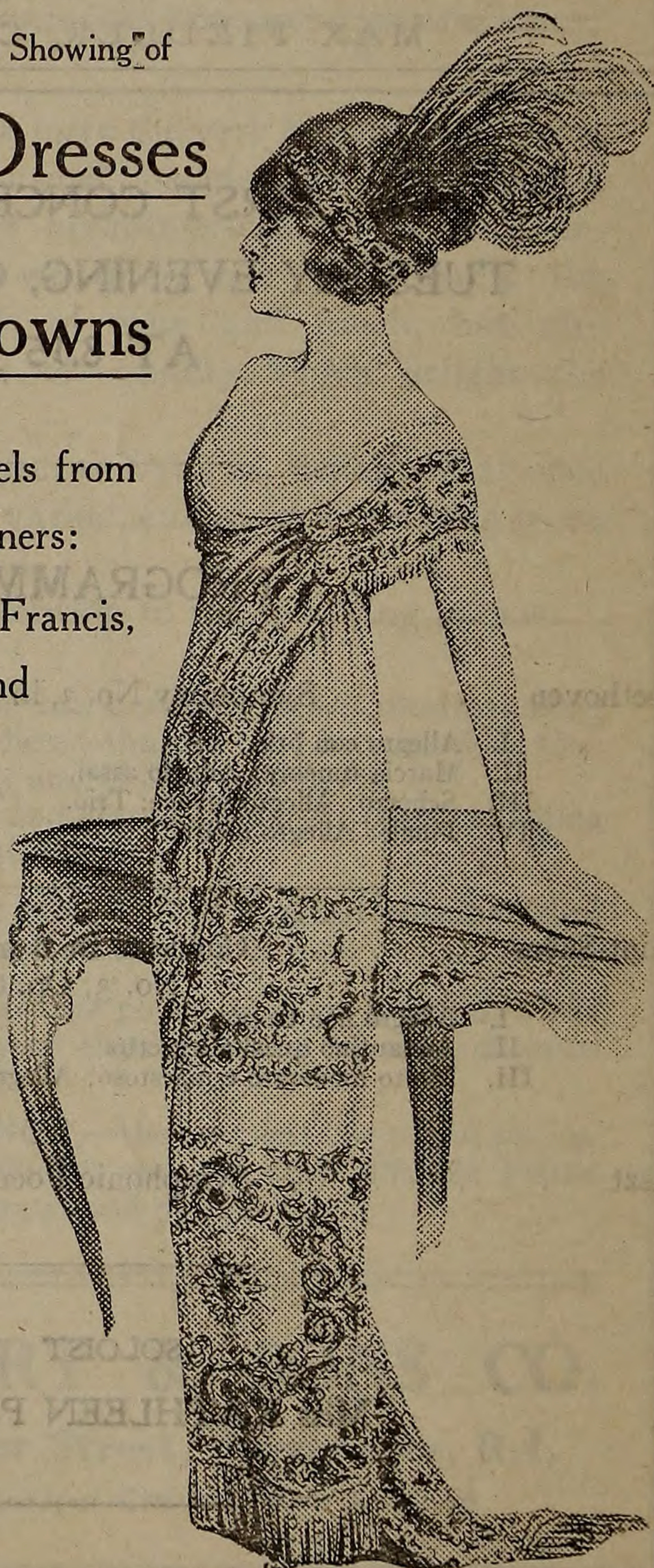
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Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

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These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

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Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end

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of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, Mr. G. J. Webb conductor, December 13, 1851. The programme was as follows:—

PART I.

1. Grand Symphony No. 3, "Eroica" *Beethoven*
(First time in Boston.)

PART II.

1. Grand Overture to "Waverley" *Berlioz*
(First time in Boston.)
2. Cavatina, "Robert, toi que j'aime" *Mayerbeer (sic)*
Mme. GORIA BOTHO.
3. Fantaisie pour la clarionette, avec accompagn't d'orchestra, "L'Attente
et l'Arrivee" (*sic*), Op. 180 *C. G. Reissiger*
THOMAS RYAN.
4. Air from "Charles VI." *Halévy*
Mme. GORIA BOTHO.
5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil"
and an original theme by Molique *F. A. Kummer*
WULF FRIES.
6. Overture, "Il Barbiere de Seviglia" *Rossini*

The first performance at a concert of the Boston Symphony Orchestra was on November 19, 1881. Mr. Henschel conducted.
The present performance is the twenty-fourth at these concerts.
The funeral march has been played at these concerts in Boston in memory of Anton Rubinstein, December 15, 1894; Frederick R. Comee, April 24, 1909.

* *

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The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo e sotto voce*, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter *fortissimo* in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a *pizzicato* bass and chords in oboes and horns.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and *staccato*, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the *Variations* for pianoforte, Op. 35, and in a country



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dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors

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paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion

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that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

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CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

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The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a *pianissimo*, *tremolando* B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft *staccato* chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a *forte tutti* passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute *arpeggio* to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the *arpeggio*. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, *forte*, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral *tutti*; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with *arpeggios* in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction,

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a gigue, 12-8 or 6-8."

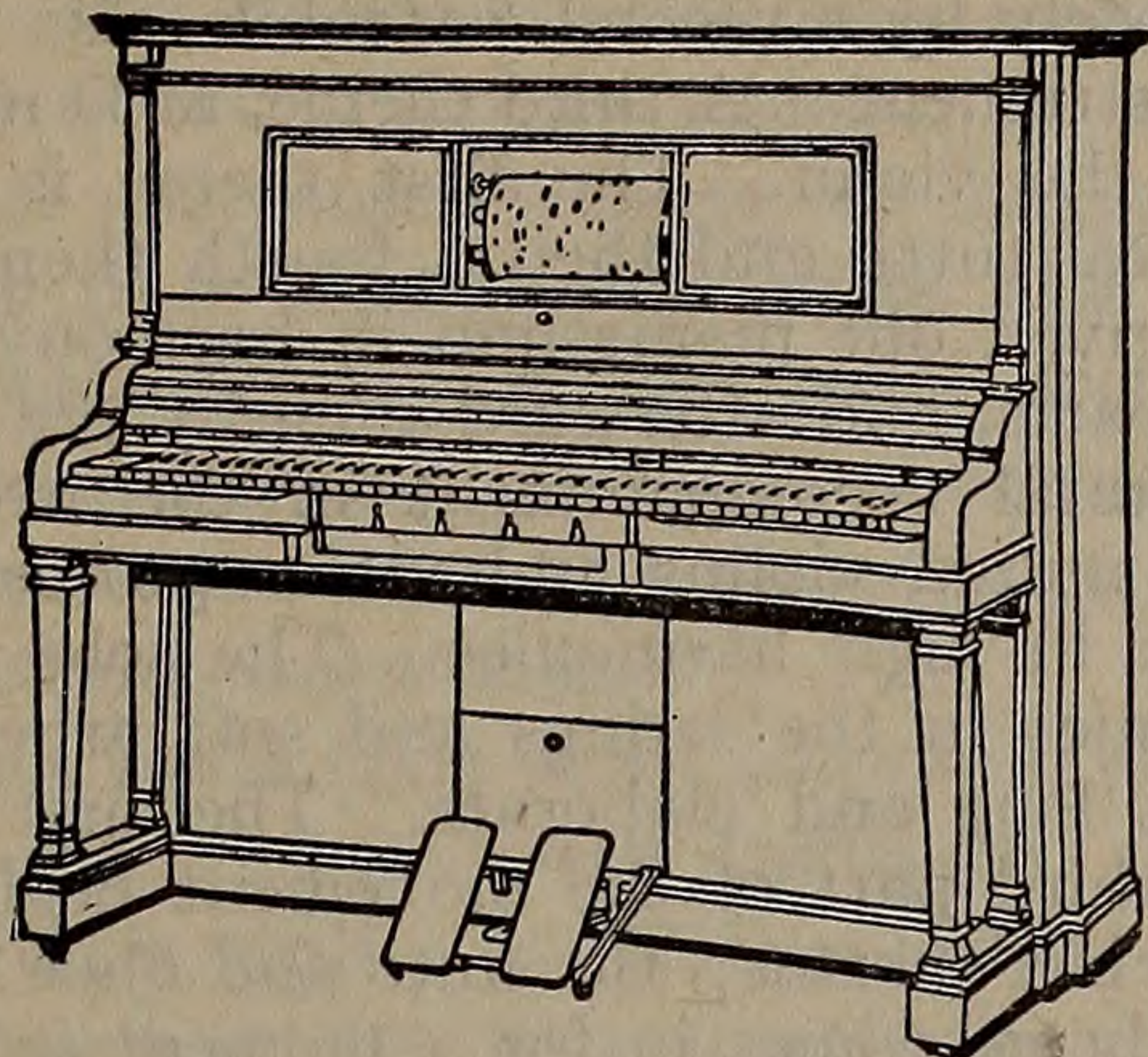
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Molto moderato e maestoso, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, Allegro non troppo, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

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SYMPHONIC POEM NO. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did

* The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819-20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice—is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédéric's 'Macaire.'"—*"A Note on Romanticism,"* by W. E. Henley.

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not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, ill-treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!" *

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged

* Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l' oro!*" the ode that begins:—

"O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."

with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture was carefully revised by Liszt in 1854, and performed for the first time at Weimar, in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and von Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under von Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

* *

The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic materials in this second section are chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal,

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on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The *lento* recurs for a few measures, and there is a long pause.

Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. This second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, *Meno adagio*, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,—“the veritable portrait in music of the knightly singer.” This proud and defiant passage is followed by recitative-like passage-work on the first and tragic motive in wind instruments against violin tremolos.

And now there is a new picture,—Tasso at the court of Ferrara:† *Allegro mosso con grazia* (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court. The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length and clad in various orchestral robes. Tasso enters.‡ His theme is given to strings, while the menuet is continued by the wood-wind. Liszt here suggests that “the poet and his surroundings are distinct,” and states in a foot-note that “the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender.” These two themes are worked up together at length, until there is an ever-quickening crescendo, which brings a return of the *allegro strepitoso* that followed the *lento* at the beginning; and, as before, there are eight measures of the *lento* itself.

* Yet Byron wrote in 1817:—

“In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier.”

See the long note to this couplet in Murray's larger editions of Byron's poems.

† At a concert given in January, 1856, in the White Hall of the Palace at Berlin,—the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,—the King of Prussia spoke affably to Liszt concerning his “Tasso,” and said he was especially struck by the “Court scene,” to which Liszt might well have answered: “*Vous êtes orfèvre, monsieur Josse.*”

‡ “And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away—and on that name attend

“The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! How thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn.”

“*Childe Harold.*”

And now the "Triumph": Allegro con molto brio, C major, 2-2. There are trumpet calls, there are scale passages for strings. The first theme appears, and is developed elaborately,—at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

* *

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868, and it was performed for the first time, according to L. Ramann and Arthur Hahn, by the Philharmonic Society of New York in March, 1877.

* *

"Tasso" is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, kettledrums, snare-drum, big drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's Orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860.

* *

"The miseries of Tasso arose not only from the imagination and the heart. In the metropolis of the Christian world, with many admirers and many patrons,—bishops, cardinals, princes,—he was left destitute and almost famished. . . . He says that he was unable to pay the carriage of a parcel. No wonder, if he had not wherewithal to buy enough of *zucca* for a meal. Even had he been in health and appetite, he might have satisfied his hunger with it for about five farthings, and have left half for supper. And now a word on his insanity. Having been so imprudent not only as to make it too evident in his poetry that he was the lover of Leonora, but also to signify (not very obscurely) that his love was returned, he much perplexed the Duke of Ferrara,

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who, with great discretion, suggested to him the necessity of feigning madness. The lady's honor required it from a brother; and a true lover, to convince the world, would embrace the project with alacrity. But there is no reason why the seclusion should be in a dungeon, or why exercise and air should be interdicted. This cruelty, and perhaps his uncertainty of Leonora's compassion, may well be imagined to have produced at last the malady he had feigned. But did Leonora love Tasso as a man would be loved? If we wish to do her honor, let us hope it: for what greater glory can there be than to have estimated at the full value so exalted a genius, so affectionate and so generous a heart?" *

Was Tasso really insane? The biographers agree that he was either imprisoned or confined as a madman in a solitary cell of the Hospital of St. Anna for several years by order of the Duke Alfonso of Ferrara, who, according to tradition, wished to punish the poet for his wooing of the Duke's sister, Leonora of the house of Este. Was his courtship merely the homage of a poet? Leonora at the time was not less than forty-two years old. There is a story that treacherously arranged looking-glasses showed the duke the sight of Tasso embracing Leonora. Dr. Cabanes has examined the question of Tasso's madness, curiously and at length, in his "*Indiscrétions de l'Histoire*," pp. 225-245 (Paris, 1903). It seems that the poet had shown signs of cerebral derangement four years before he was imprisoned. He believed he was persecuted by enemies; religious doubts assailed him; he thought of entering a monastery; without a pretext he once left Ferrara to wander as a vagabond, almost without clothes; when he returned to beg abjectly the duke's pardon, he accused himself of excessive intemperance in all things and of thus aggravating his "malady." Tasso himself described his case to Dr. Gioralmo Mercuriale, and Cabanes reprints this singular document.

Dr. Rothe, of Warsaw, studied Tasso's case and published his conclusions in the *Allgemeine Zeitschrift für Psychiatrie* (1878). Tasso inherited from his mother his passionate character, great irritability, extreme sensitiveness; from his father his extraordinary intelligence. Typhoid fever and an intermittent fever affected him in after years, and his agitated life in petty Italian courts did him much harm. When he was sixteen years old, he had hallucinations of hearing. A melancholy person, his illusions turned into delirious ideas and fears of persecution. Fits of madness brought him to the St. Anna Hospital, which he left in a better mental state, but broken in health, worn out by bleedings and purges.

A pupil of Lombroso, Dr. Roncoroni, came to the same conclusion: "It is not probable that he was a madman in the strict sense of the word; but rarely have I seen among the mentally deranged a form of madness as typical and complete." Tasso's melancholy, he believes, was of the kind that is accompanied with periods of exaltation.

* * *

Music suggested by Goethe's play, "Torquato Tasso," or by the romance of the poet's life:—

J. F. Reichardt's music to Goethe's "Tasso," composed in 1791 at Berlin, not performed, not published. Overture, entr'actes, scenes.

* Foot-note to Walter Savage Landor's "Tasso and Cornelia."

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A monologue from "Tasso" was published in 1809 at Leipsic in the fourth part of the complete edition of his songs with text by Goethe.

A. E. Titl's overture to "Torquato Tasso." Composed early in the thirties of the nineteenth century.

K. Schulz-Schwerin's overture to "Torquato Tasso." Composed in 1870, first performed at Rostock in 1872, published in 1875 at Leipsic.

"Torquato Tasso's Dood," cantata by Émile Mathieu (Brussels, 1873(?)).

K. J. Brambach's "Tasso," concert overture, Op. 30. Composed in 1871, published at Bonn in 1874. Performed in many cities soon after its publication, notably at a Gürzenich concert at Cologne, April 3, 1875, when the composer conducted.

Alexis de Castillon's overture, "Torquato Tasse," composed in 1871 and performed for the first time at a concert of the Société National, Paris, in 1892. De Castillon, a pupil of César Franck, died at Paris in 1873 in his thirty-fifth year.

Benjamin Godard's "Le Tasse," dramatic symphony in three acts, first performed at a Châtelet concert, Paris, December, 1878. This work shared with Dubois's "Paradis Perdu" the first prize in the competition offered by the city of Paris. The solo singers were Mme. Brunet-Lafleur, Miss Vergin, Messrs. Villaret the younger and Lauwers.

York Bowen's symphonic poem, "The Lament of Tasso," performed at London, September 1, 1903.

Operas: "Torquato Tasso," in four acts, by Donizetti (Rome, fall of 1833, with Mme. Speck as the heroine); "La Mort du Tasse," in three acts, by Garcia, father of Malibran, Pauline Viardot, and the centenarian Manuel Garcia (Opéra, Paris, February 7, 1821; Mme. Lebrun as Olympia, Nourrit as Tasso, Prévôt as Veniero, and Dabadie as the Governor); "La Vision du Tasse," by Gilloux (Bordeaux, September, 1840); "Le Retour du Tasse," in one act, by Miss Péan de la Roche-Jagu (Paris, about 1865); "Le Tasse," in three acts, by Eugène d'Harcourt (Monte Carlo, February 14, 1903, Louise Grandjean, Leonora; Dubois, Tasso; Delmas, Count Molza).

Lyric melodrama: "Tasso," text by Gustav Karch, music by Karli Zöller.

This list is of course incomplete.

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